

Hoosier Folklore

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PICTORIAL FOLKTALES

By CECILIA HENNEL HENDRICKS*

A culture which has no written language usually develops some method in addition to oral legend for passing its ideas on from generation to generation. The people of the Palau Islands in the Western Carolines of Micronesia are no exception. Their method is pictorial.

In these islands, seven degrees from the equator, climate is favorable to relatively easy existence. The sea provides fish of all kinds. Bananas and coconuts grow wild. Taro and tapioca, the starch staples, produce abundantly with little cultivation. There is no extensive agriculture. Women do the gardening, as well as all the routine housework. Men do the fishing and build both houses and boats. Houses are relatively simple, being one story structures, fairly open. The one requirement is protection from the frequent heavy rains. Canoes are likewise simple in construction, but when only primitive tools were available, the building process was slow and tedious. In the main, however, men have always had much time on their hands, time for getting together to chew betelnut and talk.

In every village there developed at least two meeting places for the men, one for the upper and one for the lower classes, and often more, if the population was large or represented more than two castes. Such a building was known as a *bai*, or men's house. There was a fairly standard blueprint for its construction. Set on logs or stones about three feet high to raise the building above the ground (a type of construction

* On sabbatical leave from the English Department of Indiana University, Professor Hendricks spent five months, from March through July, 1950, in the Palau Islands under a contract with the U. S. Navy and the Trust Territory of the Pacific Islands as educational advisor to the Koror School for Teachers, especially in problems of teaching English.

used for all houses because of the wet climate), the *bai* is an oblong one-story building about twenty-five by sixty feet, with low side walls and a high peaked roof, that makes sharp high gables front and back. Square openings without windows or doors serve for ventilation and for entrance or exit. One climbs three or four steep, ladder-like steps at front or back, over a sill and down a foot or so to the floor, which is made of hand-hewn boards ten to sixteen inches wide and four to six inches thick, often of mahogany.

For the roof slender bamboo poles laid on rafters that meet at the ridge furnish a base for thick layers of palmetto or other thatching. On the inside, hand-hewn beams twelve x sixteen inches or larger rest on the side walls and cross from side to side. There is no furniture of any kind. A man brings a hand woven mat which he lays on the floor to sit or sleep on.

The building itself is not painted, either inside or out, But the wide inside crossbeams and the large triangles of the front and rear gables furnish excellent places on which to paint pictures telling the stories and legends heard in the *bai*. Native clays and vegetable dyes supply the pigments, red, yellow, white, black. Before the coming of the white man no other paint could be had. The space on the gables is laid off horizontally into eight or nine inch strips, separated by black lines or by conventional motifs of triangles, squares, and circles, the latter plain or with crossed diameter lines. On the outside the window and door frames, and the horizontal boards at the bottom and top of the sides are decorated with figures of birds, fish, and animals, with special use of the one chosen in the name of a given *bai*.

The pictures are quite literal. Though stylized, they are never conventional. Coconut trees always look the same, but they look like coconut trees. Birds, fish, animals in general are easily recognizable not only as birds, fish, or animals, but as individual kinds. It is always clear whether a figure is a man or a woman, a grown-up or a child. Boats differ in shape and size. Spears, warclubs, and other weapons are distinguishable. An *ablai*, which is a dwelling house, differs from a *bai*.

The story the pictures tell may be very old or very new. A tale about a Spanish or an English ship of the 16th or 17th century may appear next to the strafing by U. S. bombers in

World War II, if repainting has been done since 1945. History, legend, humor, moral teaching, fantasy, rewarding merit, setting down of arrogance, all appear in the stories the pictures tell.

Just as anyone could tell a story, so anyone could do painting. In actual practice however experts in both arts developed. Some favorite stories were told over and over, and these were likely to show up among the paintings.

In the years when the Palau Islands suffered great destruction during World War II, the *bais* could not be kept in repair. With the cessation of hostilities, as soon as some semblance of normal living was again possible, the *bais* were again used, or at least some of them, and were repaired. One in particular, of the village of Aimeliik on the island of Babelthau, was not only put in good condition, but had the pictures repainted.

The Aimeliik *bai* has a rooster as its special symbol. A yellow rooster about a foot tall, rather skinny, is painted on either side of each window and door, and at various other spots both inside and outside the building, sixteen in all. The figure is always the same, showing a side view. A few other fowls also appear.

This *bai* has seven large inside crossbeams with stories on them. No stories are painted on the outside except on the front and back gables, which are entirely covered with horizontal panels containing tales.

On the back of the building, in the tip of the gable, is a painting of a large four-master, evidently a Spanish galleon of several centuries ago. Immediately under the ship, which with the waves it floats in fills the space from side to side, appear two wide-spreading trees whose branches are full of people. In the wide panel under the trees are two huge animals, long and lank, with enormous heads and staring faces. The bodies are shown from the side, but the faces turn to the observer. One animal is yellow and one black. They evidently represent a lion and a panther, animals not native to the islands. The story the pictures tell is that a long time ago a great ship came to the island. From the ship came sailors and two great animals, which frightened the natives so badly that they all climbed trees. It is likely that the ship was a Spanish 16th or 17th century one on which the sailors had a lion and a panther as pets, or perhaps a tiger and a puma.

Panel No. 6 on the front of the Aimeliik *bai* tells of the

cleverness of the men of Aimeliik. In early days, when Koror was a very strong village, with great war canoes with which to wage battle, the Aimeliik people were afraid because they knew their canoes were not as good as the Koror canoes. But they also knew they must not let the Koror warriors find this out.

So every time a canoe of Koror men went by, all the Aimeliik men would rush up a nearby hill to where a stone bridge crossed a deep stream. At this point they could be plainly seen by the Koror men rowing by. The Aimeliik men all sat on the bridge and rowed very hard, as if they were practicing in war canoes, and making them go very fast. The Koror men saw them, and thought: "What great warriors the Aimeliik men are! We would hate to fight against men who could make canoes go as well as they do just in practice."

So the Aimeliik men by pretending to row their imaginary canoes frightened away the stronger Koror men.

In the second panel from the bottom on the front of the *bai* is a snake story.¹ Briefly summarized, the tale runs like this: Once a great snake came to the island, and began to eat all the people. Finally those that were left went to another island, all but one old woman who refused to leave even though all her children had been eaten. She declared the island had always been her home, and she would not leave it.

The gods of the island were so pleased at her loyalty that though she was past childbearing age² they gave her another child. When the boy was born she kept him hid from the snake, and as he grew she taught him never to build a fire, because the snake could see the flame and smell the smoke, and find them.

One day when the boy was about grown, he built a big fire. The mother was frightened, but he assured her all would be well. He heated a great many stones the size of his fist, and when the snake came with its horrible mouth wide open to eat them, he threw the white-hot stones into its mouth and down its throat.

At this point, there are two endings to the story. If the

¹ The snake that eats people frequently appears in folktales everywhere. Often the snake is the father of its victims, but in this story there is no such implication.

² An old woman given another child is a common motif. See *Genesis* 21.

teller is from the island of Babelthaup, he concludes: "And the hot stones killed the snake, and that is why there are no snakes on Babelthaup today," which is true. But if the teller is from Koror, he will say: "And the hot stones shrank the stomach of the snake, so that it became very small and could no longer eat people. And that is why there are only very small snakes on Koror today," which is also true.

Story No. 5 on this *bai* tells of two brothers,³ both of whom needed money. They were Rikl, the older, and Luk, the younger. Rikl was proud and strong. He went to Olencki, the wise man of the village, to ask him how to get riches. Olencki was skilled in war and justice. He had studied many things, such as economics, and was a teacher.

When Rikl got to Alengki's house, he forced his way in, and demanded to be told how to get a lot of money. Rikl's manners made Olencki angry, and so he did not tell Rikl the truth. He told Rikl to cut a lot of bamboo, take it to his sisters, and demand a lot of money for it. (Bamboo, being common as weeds, was worth practically nothing.) If they did not give him money, he was to beat them with the bamboo.

Rikl did as Olencki told him. He cut bamboo, and took it to each of his three sisters in turn. They would not give him money, and so he beat them.

Now Luk, the younger brother, also needed money to keep his family going. He was a quiet, kind man. He fixed some taro and fish, and took them to Olencki, the wise man. He knocked on the door, and opened it quietly when he went in. Then he asked politely and quietly how to get money. Olencki gave Truk true advice, and Luk followed it.

Luk and his wife went to visit his No. 1 (oldest) sister. They took along food, the best they could get. They said nothing about money, but had a pleasant visit. When the No. 1 sister next saw her other sisters, she told them that Luk was a quiet, good man, and that they should give him something according to the custom that the women of the family should help their brothers. The sisters told their husbands, who planned a party for Luk. Everyone came to eat and dance, and each person brought some money. The spon-

³ The motif of two brothers, the older arrogant, the younger modest, is common all over the world. I found other tales on this theme in the Palaus.

sors paid the cost of the party, and gave all the rest of the money to Luk, who became a rich man.

Ever since the Palau people don't like the name Rikl. It is too proud a name.

These are but four of the two dozen or more picture stories on the *bai* at Aimeliik. They give an idea of the kind of tales and of the subjects presented. The first tells history, the second local pride and cleverness, the third legend, and the fourth moral philosophy.

Indiana University

Bloomington, Indiana

THE INSOMNIAC GHOST*

By LOUISE P. OLSEN

A student from Canada was given a fellowship for a year's study at the University of London. After arriving there, he decided he would like to see his benefactor, a very old lady whose home was in northern England. His letter to her was answered by her housekeeper and gave him the news that the old lady had died. However, the housekeeper, who was staying on in the house, invited him to come up for a visit and to see where his benefactor had lived.

The student and his roommate went up during the 1948 Easter vacation, and the housekeeper put them away upstairs in a large room with twin beds. About twelve o'clock they heard a noise outside, and went to the window to look out. The night was bright with moonlight, and the young men saw a big black sedan car without lights drive up. The chauffeur got out, and let someone out of the car. The two men decided they ought to go downstairs to assist the housekeeper in receiving the guest.

But downstairs they found no one, absolutely no one, and the housekeeper had retired. So the young men slipped back upstairs, locked their door, and went to bed. Then they heard a fuss as though someone was coming up the stairs very slowly. When she reached the top she sighed, as if it had been a great effort to climb the steps. They only assumed it

* When an old friend, Dr. Charles W. Turner of Washington and Lee University, came to Minnesota during the summer on a brief visit, he asked me how I was progressing with my hobby, the collection of ghost stories, and offered this one. He was willing that I quote him, and also said he would give me the name of the Canadian student from whom he had heard it in England in 1948.

was a lady; they did not open the door to see. Presently they heard the sedan drive away.

The young men said not a word of all this to the housekeeper, but the next morning she announced that she was giving a tea party for them. During the party that afternoon they heard the housekeeper mention casually to her friends, "Oh yes, Miss Jane comes back to see me periodically, and as is her custom, she drives up in her sedan." It seems that since her mistress had been troubled with insomnia, it had not been unusual for her to ask her chauffeur to take her driving late at night. "And so," the housekeeper said, "she continues that practice and comes back now and again to check on me. I know that everything is all right when she goes up the stairs and sighs as she reaches the top."

Upon hearing this story, the young men were satisfied that what they had seen and heard the previous night had actually happened.

University of Minnesota

Louise P. Olsen

FLYING SAUCERS AS FOLKLORE

By HOWARD H. PECKHAM

For the past three years, students of folklore have had a rare opportunity to witness the birth and development of a modern myth—the "flying saucers."

Reports of airborne "things" began to be heard after the war ended, along with other reports that neither President Roosevelt nor Adolph Hitler was dead, which are familiar folklore manifestations. Various persons in scattered locations in this country saw "things" moving through the air. The word "saucer" was utilized to describe them, and newspapers began to advertise "flying saucers." Publicity begat more reports. So persistent were the stories that in January, 1948 the technical intelligence division of the Air Material Command at Wright-Patterson Air Force Base in Dayton, Ohio, organized a project for the official investigation of all reports of flying saucers.

The official story is brief. With the help of the FBI and university scientists, the technical intelligence division questioned those who saw flying saucers and those who "knew someone who had seen them." At the end of 1949, the saucer project was closed down by the Air Force and a report issued.

Three hundred seventy-five incidents had been investigated, and the conclusions were that some persons who thought they saw flying saucers had misinterpreted various conventional objects, that other persons had seen nothing and simply perpetrated hoaxes, and that in some instances the alleged observations were a mild form of mass hysteria. Another incident was investigated and not concluded until June, 1950, but results were also negative.

However, as all folklorists know, the truth, particularly a negative, empty, or disillusioning finding, has small effect in dissipating a widely received and mysterious tale. The fascination of the tale itself, the embroidering it received from remote quarters, the opportunity it offered for speculation on interplanetary communication or international spying, all were powerful bellows in keeping bright the flame that officials tried to douse. It is a kind of game in which any number can play, and the protesting umpire is ignored.

Aside from intermittent newspaper stories, which were promptly repeated on radio news broadcasts and woven into the scripts of radio comedians, an "explanation" of flying saucers was aired by two responsible and influential magazines. David Lawrence, editor of *U. S. News and World Reports* (April 7, 1950), asserted that flying saucers were new weapons of war developed by and for our Navy air arm—"a combination of helicopter and fast jet plane." President Truman denied this, and the eminent aeronautical engineer, Igor Sikorsky, said he doubted if such a combination were possible. This reaction did not discourage Henry J. Taylor from reporting on the radio and in *The Reader's Digest* (July, 1950) that "flying saucers really do exist." Implying that he was privy to some top secrets of our Air Force, he said that the objects seen were of varying size and shape. "I know what these so-called 'flying saucers' are used for. But they are an important military secret." Obviously they were a new weapon undergoing tests. They are ours and they are good news was his theme.

The mystery might have died there for at least the readers of those two magazines, but the tottering ghost received a new shot in the arm from another journalist, Frank Scully. His book, *Behind the Flying Saucers*, appeared in October.¹ It took violent issue with the final report and conclusions of

¹ Published by Henry Holt and Co., New York.

the Air Material Command. Mr. Scully implied that the Air Force knew much more than it revealed, but at the same time accused it of being ignorant of "magnetic propulsion." He professed to be worried over whether the Air Force was deceiving the public for reasons of military security concerning a new American invention, or misleading the public by dismissing an interplanetary phenomenon it doesn't understand.

After denying the truth of the Air Force report, Mr. Scully set up a breath-taking alternative. He advanced the explanation he had uncovered: flying saucers are real but not American-made or even earth-made; four of them have landed on this continent, three of them having been captured and examined; and 34 dead crew men, measuring 36 to 40 inches tall, have been found on these saucers! The vehicles were made of two metals not known to us, they operated by harnessing magnetic forces, and they probably came from Venus!²

Reviewers have tended to dismiss the book as pseudo-science fiction, not labelled as such, or to accuse the author of perpetrating a further hoax. Nevertheless, the editors of *Pageant* magazine thought enough of the book to condense it in their issue of October, 1950.

There has naturally been another explanation of the saucers that falls between the American-made and Venus-made theories. They are attributed to Russia, and their obvious mission is spying. Though this flatters the recently revealed inventive genius of the Russians, it was not taken seriously even by Deputy Foreign Minister Andrei A. Gromyko, who said that perhaps the saucers were caused by a Russian discus thrower ignorant of his own strength.³

Another country was credited with causing the phenomenon by that rare combination of a psychologist with a sense of humor, Prof. G. Milton Smith of the College of the City of New York: "The explanation of the saucers is obvious—they originated in Scotland, where the Loch Ness monster caused such a sensation several years ago. The sea serpent,

² This is the second book to accuse Venus of interfering with Earth. Immanuel Velikovsky in *Worlds in Collision* (New York, 1949) advanced the thesis that twice, 3500 and 2600 years ago, Venus almost collided with the Earth, which event explained certain Biblical phenomena and ancient epics. The author's ignorance of astronomy was attacked by critics who did not assail the book as an outright hoax.

³ *The New York Times*, Apr. 9, 1950, sec. 4, p. 10.

angered by a lack of attention, has been discharging eggs at supersonic velocity by lashing its tail about . . ."⁴

In an effort to let the Air Force have an inning against Mr. Scully, Bob Considine, International News Service staff writer, interviewed Col. Harold E. Watson, chief intelligence officer of the Air Material Command, etc., etc., of Dayton, Ohio. Col. Watson had conducted the saucer investigation project. Patiently and a little wearily, he went over the "sources" of Mr. Scully's information. They emerge with less authority than they did in Mr. Scully's pages. Col. Watson could find no midgets or parts of captured saucers. This was the last story followed up by the project, even after it was officially dissolved.⁵

An interesting sidelight on the development of the myth may be found, in all places, in the solemn *Readers Guide to Periodical Literature*. Up until February, 1950, it carried a heading: "Flying Saucers. See Illusions and hallucinations." But in the new supplement indexing magazine articles from March to August, 1950, there are two "see" references to flying saucers. One reads: "See Illusions and hallucinations." The other: "See Aeronautics: airplanes, jet propelled." Apparently David Lawrence and Henry J. Taylor were accepted. The change emphasizes an evolutionary development in this magic tale. Hallucinations have been winnowed, and a few kernels of truth found: some of the flying saucers are real, man-made vehicles or weapons. Yet Mr. Taylor's thesis has received no hint of official endorsement, only official denial. But now a good excuse has been found for the denial—military secrecy.

Folklorists may prefer to catalogue the whole business under "D—1520" as a variant on the theme of "magic object affords miraculous transportation."⁶

If anyone believes the matter is closed, he doesn't realize the persistence of this kind of illusion in times of anxiety and fear. The whole dispute also appeals to the civilian's latent suspicion of officialdom in uniform. It has other interesting facets. Man's most trusted sense—sight—is involved. The saucer itself is an advancement in engineering over anything

⁴ *Ibid.*

⁵ Published in *The Indianapolis Star*, Nov. 13, 1950, p. 12.

⁶ Stith Thompson, *Motif-Index of Folk-Literature* (Bloomington, 1933), II, 224.

we have been able to develop—but a kind of reversion to a motorless magic carpet. The crew are from another world, but not supernatural in power nor essentially different in appearance. Here the imagination has fallen flat, so far. The layman's ignorance of astronomy makes many details credible. The flying saucer may become our midcentury mystery story, a technological "sea serpent" of the Power Age, reappearing from time to time.

Indiana Historical Bureau

Indianapolis

THE TALE OF THE SCOTT COUNTY (IOWA) MILITIA

By PAULINE COOK

This story, embroidered though it is in the history books, is true in the main, and forms one of the liveliest chapters of midwestern history. The background of the spirit of belligerent independence involved goes back to the American Revolution, when one of the military expeditions started from this county. The Fox Indians, who lived on the site of Davenport, which was strategically located, joined with the Sacs to the east of them in an alliance with Great Britain, and attacked Spanish and American country around St. Louis, the foray being commanded by a British trader named Hesse, and consisting of traders, Indians, soldiers and servants. An attack on Pencour (St. Louis) was unsuccessful, as was also one on Cahokia, and the invaders returned in disorganized detachments.

In the War of 1812, the Sacs and Foxes were again hostile to the United States. An expedition in 1814 of the Americans from St. Louis to Prairie du Chien was intercepted by the Indians at Rock Island and nearly destroyed. Ammunition being transported at that time fell into the hands of the Indian chief Black Hawk, and was taken to the Fox village at Davenport for distribution. Another expedition from St. Louis encountered British and Indians here, and the Battle of Credit Island took place within what is now the city limits of Davenport. It was then an island in the river below the town, taking its name from the fact that it was a trading station of the Great American Fur Company, which located here for safety from ambush, and extended credit to the Indians for purchasing supplies.

The Black Hawk War began here with an expedition on the part of the Indians from their village here, going up the Rock River. In 1832 it was ended with a treaty at this city.

In the 1850's several private military companies were organized. The first, the Davenport Rifles, was a group of German citizens interested in military exercise. The Davenport City Artillery, the Davenport Guards (German), and the Davenport Sarsfield Guards also made their appearance. Extensive immigration of German and Irish settlers into the area was taking place. The early Annals of Iowa have this to say concerning the city's attitude:

"There is no young city in the West that can equal Davenport in her display of military. The companies are all excellently uniformed and officered, and should their services ever be needed by their country, they will not be found in the background. As an evidence of the promptitude we mention this circumstance: During the troubles in Utah Territory in 1857, the Secretary of War authorized Col. J. B. Buckner, of Illinois, to raise a regiment of volunteers. Captain Littler threw his colors to the breeze, and in less than forty-eight hours was on his way to 'headquarters' with a roll of more than one hundred men, who volunteered for 'the war.' The Captain hailed from Rock Island, and was accepted in the regiment. His company went into camp back upon the bluff, and after getting 'all ready' and waiting several weeks, were denied the privilege by peace being declared. Some of the 'boys' were so much pleased with a soldier's life, that the Captain sent a number of them to St. Louis, where they were enlisted in the 'regular service'."¹

In later years circumstances were again to make the county outstanding in military affairs. At the time of the Civil War, telegraph facilities ended at Davenport, so that it became an important center of war activity. And in the first World War this county furnished the army and navy with twenty per cent more than the usual quota of men.

There are other uprisings in which Scott County was involved, but one of its most interesting bits of belligerency was the mobilizing of the Scott County Militia during the Honey War or Missouri War of 1839. The Honey War was

¹ Barrows, Willard: History of Scott County, Iowa. Iowa City, State Historical Society of Iowa, 1863. (*In Annals of the Society*, v. 1, pp. 161-62.)

a civil war in embryo, resulting from a boundary dispute between Missouri and Iowa. When Congress established the boundaries of the Territory of Iowa in 1838, it designated an east-west line through the Des Moines Rapids as the southern limit. Des Moines Rapids was the name of a rapids in the Mississippi River not far from the place where the Des Moines River empties into the Mississippi. When the Missouri state legislature prepared its own legal statement of the boundary, after the manner of congressmen it used two words where one was used before, and dignified the Des Moines Rapids by calling it the Rapids of the Des Moines River, which was something quite different. A surveying expedition sent up the Des Moines River on behalf of the State of Missouri discovered ripples in the river at the horseshoe bend near Keosauqua, and taking this to be the rapids in question, settled upon it as a boundary. This would have made the Iowa-Missouri line farther north than the other marking point would have done. Both sides claimed the intervening strip of land, which was mostly timber and valuable chiefly for its bee trees, whose wild honey was used for sugar. Hence the name Honey War. Both states sent tax collectors into the area, and angry disputes multiplied over the "Missouri bushwhackers" of this no man's land, until the sheriff of Clark County, Missouri, was taken prisoner by the Iowa militia, and Governor Boggs of Missouri called out *his* militia. Governor Lucas, a firm believer in "preparedness," was a veteran of just such a dispute. While governor of Ohio he had prosecuted what is known as the Wolverine War, over the east-west line forming the southern boundary of Michigan.

Iowa soldiers were called to the colors early in the summer. The militia was divided into regiments, brigades, and divisions according to the geographical divisions of the state. Scott, Cedar, and Linn counties were the area of the first regiment, which belonged to the second brigade of the third division. Volunteers were to assemble at Davenport in order to be near its fort. The Adjutant or Colonel in charge was John H. Sullivan of Rockingham, a town which was later annexed by Davenport. Davenport and Rockingham, who had been at war with each other for two years (the "Rockingham War"), temporarily laid aside their enmity to unite as Iowa "Hawkeyes" against the Missouri "Pukes." The parade grounds for the regiment was at Front Street with the right wing on Scott

Street. It was a motley group—every man wore as uniform whatever he had. Undisciplined, full of enthusiasm and liquor, the would-be soldiers were with difficulty lined up in some kind of order. But the oddest thing about them was their weapons. Each man was armed to his best ability, and the variety was astonishing. Shotguns, swords, blunderbusses, and butcher knives appeared. At least one had a Queen Anne musket. There were pitchforks, scythes, hoes, clubs, a plough coulter, and a sheet-iron sword, six or seven feet long. One of the officers had a rusty scythe for a sword, while another, more fortunate, had a real sword which an Indian had pawned for whiskey. He wore it belted on with a length of log chain.

When order was established (except for the fact that some of the soldiers were jeering at the officers), those who were improperly armed were ordered out of the ranks. Those who remained asked for rations, but were told that they were expected to furnish their own supplies, the government to reimburse them at some future date. This was a blow. One of them said, "We were willing to shed our blood for our beloved territory, and if necessary, to kill a few hundred Missourians, but we were not going to do that and board ourselves."²

Discontent in the ranks was as nothing compared to that among those who had been dismissed. Confused and resentful, those with such homely weapons as clubs, or a sausage stuffer felt themselves to be just as patriotic as the more fortunate men who were better equipped. The rejected volunteers organized themselves into a militia of their own, led by the man with the sheet-iron sword. They formed a company of cavalry, a company of dragoons, and a company they called the "Squad." Their target was the favored army, no attention being paid to the fact that these men outnumbered the homespun group three to one, besides being better prepared. The irregulars charged the regulars, whose line wavered and broke, and they drove them from the field; some into the river, some out of town, and some into a nearby grocery. The army was quickly dispersed without the loss of a man on either side.

Opinion varies concerning at what point in this confusion news was received of the cessation of hostilities against Mis-

² Burrows, John McDowell: *Fifty Years in Iowa*. Davenport, Iowa, Glass & Co., printer, 1888, p. 14.

souri. Some say the announcement was made as soon as the volunteers were assembled, and the subsequent drinking and fighting were part of a rejoicing spree. Most describe the disbanding of the militia as an unfortunate incident not dependent upon phases of the Honey War. At any rate, peace brought celebration; and speeches, refreshments, toasts, and various unmilitary maneuvers were the order of the day. A few determined souls refused to be side-tracked from their objective, and started off for Missouri alone or in small groups, but these soon gave up and lay down to sleep it off. One such group of thirty men from the next county left for Missouri with six baggage wagons, five of them loaded with whiskey. A private named Gunn was finally dissuaded from viciously hacking up an old log under the impression that it was an enemy Missourian.

More reasoned judgment had prevailed. Missouri, although poised for attack, hesitated actually to shed blood over the matter, and Iowa leaders began to realize the grave danger of the enterprise upon which they were so blithely embarking. The federal Congress was in session at the time, and, becoming alarmed over the situation, firmly put an end to these warlike demonstrations. An arbitration commission was appointed to investigate, and a few years later, on February 13, 1848, the supreme court met and decided in favor of Iowa. The misunderstanding over a few words had done its worst. The comic-opera war was over, and the midwest could again settle down to its peaceful agricultural pursuits.

Iowa City, Iowa.

SKELETONS FROM A HOMESPUNER'S CLOSET

From the Manuscript of James S. Williams

By RUTH ANN MUSICK

For more than forty years, John S. Williams was a teacher in Indiana rural and grade schools. When he was retired, he resented it, for he thought he was still capable of carrying on his work. Despite this, however, he was happy in his retirement, and he studied Greek as a hobby, did some translations, and wrote memorandums of the past. Few younger people would have attempted so much. He died in 1940 at the age of eighty-three.

Eleven years before his death he wrote down (printed, really) a manuscript collection of tales, songs, personal experiences, jingles and games, social and farm-work customs, and things of like nature which he called "Skeletons from a Home-spuner's Closet." This is an amazing piece of work; a record which should be kept. His six witch tales are works of art, and his twelve tall tales are masterpieces of what they represent. The following is a cross-section of some of the material used in the J. S. Williams MS. "Morgan's Raid" is a combination of material which must have been garnered from history books and from personal experience remembered over a period of some sixty years more or less.

MORGAN'S RAID

See that steam-boat round de bend
 She's loaded down wid Mo'gan's men
 Hide out nigger, duck an' run
 Dis am earnest, taint no fun.
 De ole seesech come ridin' by
 Hitch ole Mo'gan in de lead.
 Whoop pee doo. Whoop pee doo.
 Hide out nigger, duck an' run,
 Dis am earnest, taint no fun.

John Morgan, a Confederate general, and his men, crossed the Ohio river at Brandenburg, Kentucky, on two steam-boats, which they captured: the *Alice Dean* and *Morning Star*. They landed at Mauckport on the Indiana side, two miles below. Here they burned the two steam-boats. Mauckport, Harrison County, Indiana is on the Ohio river, fourteen miles almost due south of Corydon, the county seat.

From here, (Mauckport), Morgan and his men who were mounted on the finest horses the blue grass land of Kentucky could produce, came galloping up the "state road" to Corydon on July 23, 1863, I think.

They burned a large flour mill, Lopp's Mill, at Mauckport in addition to the steamboats, before leaving, however.

My mother, brother Charles, baby brother George and I were at grand-father's Rowe's home a half mile east of the state road in plain view of Morgan and his army. Brother Charles and I sat each on top of a gate post and watched the procession go by. Many of Morgan's men came round through a wood and up a lane past grandfather's house. They took everything eatable on the place. Grand-pa had about two

bushels of onions drying on a scaffold in the garden and they carried them all away in pillow-slips taken from the pillows on the bed. But they offered us no harm. One of them had broken the belt attached to his gun. While mending it he cut off a piece and handing it to my brother Charles said, "Here, Yank, keep this. When we'uns is gone you kin tell yo' folks you captured a rebel." Then they all laughed, about a dozen of them, and went away.

About two miles up the State Road, a little to the north west of where we were, a man shot and killed one of Morgan's men. He was one of two scouts sent in advance to reconnoiter [sic.]. While [the scout was] tying his horse to a hitch-rack preparatory to going in to seek information the owner of the house opened the door and fired a load of buck-shot in his neck killing him dead. His companion loped back to the main army and soon a hundred or more came thundering up the road. They shot the owner of the house, (his name was Peter Glenn), and burned the house and barn with all their contents.

They then proceeded on their way to Corydon where they were met by about 1500 home-guards but as there were between 3000 and 4000 of them the battle which ensued was a short one.

The home guards were on a hill south of Corydon, lying behind a fence that skirted a wood. Two scouts approaching through the woods placed their guns on either side of a big white oak tree and fired low at the fence. One ball struck between two rails which were touching each other and threw splinters into my father's and Jacob Rowe's faces. Father poked his gun through a crack in the fence, and fired. Jacob Rowe, Al Rowe's father, and Phil Rowe's grandfather, always claimed that my father killed one of Morgan's men. Said he saw him fall and his companion hike back to join the main army.

Soon thereafter the battle was on. Very soon thereafter the home guards "skeeaddled"—a term invented during the war.

There were either 26 men killed and wounded on both sides or about that many in all, equally divided between the two forces. Morgan made a hospital out of the Presbyterian Church in Corydon, where the wounded of both sides were treated, the physicians of Corydon and the good ladies of the town assisting Morgan's surgeons. The rebel dead were

buried in Cedar Hill cemetery in Corydon. A young man named Joseph Vomit was one of Morgan's casualties [*sic.*]. He was a young man, eighteen years old from the hill country of eastern Tennessee. He was shot in the left thigh and it killed him. A Mrs. Wilson, of Corydon, who was present when the boy died, wrote to his mother, Mrs. Vomit, and got an answer. She was a widow, and he an only child. She lies buried somewhere in the hills of eastern Tennessee while her only son lies buried [*sic.*] in the hill country of southern Indiana. Such is fate. Such is war.

Morgan's men didn't tarry at Corydon. A strong force under the Union general, Hobson, was after them and they knew it.

Later Morgan and his entire army was captured in Ohio above Cincinnati, as the reader perhaps knows. Hobson's men didn't tarry either. They pushed right on, bent on Morgan's capture.

I was in my little log cabin home when Hobson's men passed up the State Road, about a mile and a half away, and didn't get to see so many of them. They came on the 25th of July, 1863. I saw a lot of their scouts though. They were finer looking men than Morgan's. They wore caps and blue uniforms, while Morgan's men were a motley crowd, wearing old hop-down hats, no uniforms worth speaking of, and had all kinds of pistols, guns, swords and bowie knives.

Hobson's men had carbines for guns. They shot sixteen times, a regular cavalry gun, used during the Civil War by our cavalry [*sic.*].

FLAX PULLING

(From the section called "Old Time Farm Work.")

Flax was sometimes cut with a cradle and scythe, but the most common way was to pull it up by the roots by hand. The flax fiber was good "clean down to" and including the roots, so it was a waste to cut it with a scythe. We laid the pulled flax down on the ground in long thin rows which we called "swaths" and let it lie till it rotted, that is, until the stick part began to soften or grow brittle so the flax brake would break it up into bits, and so they could be hackled out of the fiber, when drawn through the hackle. But, as I have described flax braking, swingling, and hackling elsewhere, it

isn't necessary to repeat them here. We never raised much flax, just enough for our own use.

JINGLES AND GAMES

- 1 Haints, skaints, natal-fatal,
Sinka-pinka, hocka-pocka,
Snell-pell, ruff-puff,
Hempcil-pemcil, hostile-nuss.
- 2 One—two, buckle my shoe;
Three—four, shut the door.
Five—six, pick up sticks;
Seven—eight, lay them straight;
Nine—ten, kill old hen;
'Leven—twelve, cook her well;
Thirteen—fourteen, gals are courtin';
Fifteen—sixteen, gals are fixin';
Seventeen—eighteen, gals are waitin';
Nineteen—twenty, gals are plenty;
Twenty-one—twenty-two, gals are few;
Twenty-three—twenty-four, gals are more;
Twenty-five—twenty-six, gals are fixed;
Twenty-seven—twenty-eight, gals can wait;
Twenty-nine—thirty, gals are dirty.
- 3 Ene, mene, mina, mo,
Cracke, feene, fine, fo;
Home, nougee, pope tougee,
Rick, brick, bran, dough
- 4 Chick-a-may, chick-a-may,
Crana Crow
Went to the well to wash my big toe
When I came back my black-eyed chicken was gone,
Shoo, shoo, shoo-o-o-o.

This was the game us school boys and girls played instead of "crackin' the whip," which the teacher forbade. We called it "Chick-a-may Crana-Crow" and played it in this wise. A boy and girl would "choose up," the girl choosing girls and the boy, boys. When the choosing was over, the girls would string out in a line with their arms around the girl in front, the "leetlest" at the tail "eend." The boys would do likewise, "leetlest" boy at the tail "eend," then, with the two captains confronting each other, the fun began. Singing "Chick-a-

may, chick-a-may, cranacrow, etc.," pushing, shoving with the line of "whipcrackers" in the rear thrashing about—when, whoopee, the little fellow at the tail "eend" would go rolling down the hill-side. He or she was the "Black-eyed chicka," and had to perch or roost on a log—the school house was in the woods—till the entire line of "Black-eyed chickas" had followed suit. And thus we played "Crack the whip" in spite of the teacher's rule to the contrary.

We were smart "kids" at the old "Briles School House," Harrison County, Indiana when "school kept." The rules were strict but we managed to beat everyone.

5 There was consternation one morning when the teacher said, "No snow-balling, boys and gals." Then rolling his eyes and pointing his finger to a bundle of "hazel sprouts"—switches—which stood in a corner, he added, "Git your lessons."

My, what a blow. The ground was all covered with snow, which had fallen the night before. While the teacher was busy "hearin' a lesson" my "chum," Hugh Swan, whispered, "John, we can beat thatar rule. Lissen to me. When recess comes, you make a big snowball and I'll make anothen. You grab 'Sally' around the neck, (she likes you, you know), and I'll grab 'Laura' (she likes me, you know), and we'll wash their faces. And if the teacher raises hell we'll tell 'im we was jist warshin' faces. What—a—you say?" I said "Yes," of course. And thus we beat the rule agin snow ballin' at school.

We were smart but at times we "smarted" as that bunch of hazel switches could verify.

- 6 One-ra, ora, ickery-Ann,
 Hollow-bone, crack-abone,
 Mulberry, tattery-ten
 The preacher's comin',
 Kill old hen.
 Whoop-e-ducey, foxes loosee,
 Loosen hounds, let 'em chase-ee,
 Chase 'em to their dens and den
 Hounds and foxes runnin'
 Preacher's comin', preacher's comin',
 Kill old hen, kill old hen.

A FINAL NOTE

This is the last issue of the last volume of *Hoosier Folklore*. For nine years, *Hoosier Folklore* has brought to the members of the Hoosier Folklore Society and to folklorists throughout the world examples of the folklore found in the state of Indiana and articles about folklore in general. The end of *Hoosier Folklore* does not mean the end of such communication, for beginning in March, 1951, a new journal, *Midwest Folklore*, will assume the responsibilities heretofore carried out by *Hoosier Folklore*.

Before looking forward to the new journal, however, it would be well to cast our eyes back over the development and accomplishments of *Hoosier Folklore*. Begun in June, 1942, as the *Hoosier Folklore Bulletin*, the journal had as its editor Herbert Halpert and as its aim an attempt to guide the efforts of the collectors of folklore by showing them what was available in the state of Indiana. In this we pride ourselves that the *Bulletin* was largely successful, for a glance at even the early issues will show the infinite variety of folk materials which may be found in the state. To Professor Halpert the Hoosier Folklore Society owes a great debt, for there can be little doubt that it was his energy, enthusiasm, and scholarship which kept the journal alive and interesting.

In 1944, however, Professor Halpert left Indiana University to go to the Army and later to become head of the Department of Languages and Literature at Murray State College, Murray, Kentucky. The editorship of the journal was then passed to Ernest Baughman. By this time the *Hoosier Folklore Bulletin* had become an accepted outlet for the publication not only of collections of Indiana folklore but also of scholarly articles of a wider nature and of a more general interest. But the *Bulletin* was a mimeographed pamphlet, and though it found its way into most scholarly libraries (and many scholar's libraries) its life expectancy was not long. As a consequence, when in 1946 the Indiana Historical Bureau under the direction of Dr. Howard Peckham offered to publish the journal for us, Mr. Baughman gratefully accepted with pleasure and alacrity. At that time the name of the journal was changed to *Hoosier Folklore* and it attained a circulation and interest far wider than any mimeographed bulletin could hope to attain. Copies of the

journal were sent by the Historical Bureau to every public library in the state; scholars from all over the world subscribed until *Hoosier Folklore* was being sent to each of the forty-eight states and eight foreign countries.

In 1948 Mr. Baughman left Indiana University to accept a position in the English department at the University of New Mexico, and the editorship of *Hoosier Folklore* was passed to William Hugh Jansen. Still focusing its principal attentions on the state of Indiana, but ranging far afield when exceptional articles about folklore came to the editor, the journal continued to prosper. Professor Jansen's wide acquaintance among American folklorists extended the range of the journal, and his scholarly attainments lent the journal an air of authority which placed it among the leading folklore journals in the United States.

In 1949, however, Professor Jansen accepted a position in the English department at the University of Kentucky and the editorship was passed to the present incumbent who has attempted to keep it on the same level it occupied under the direction of Messrs. Halpert, Baughman, and Jansen.

But journals do not live by their editors alone. To the members of the *Hoosier Folklore Society* who have supported the journal with their subscriptions and with the contribution of articles the editors owe their thanks. Without support of the kind which the members of the society gave no journal has any excuse for existence. To Dr. Howard Peckham, Director of the Indiana Historical Bureau, the editors and the Hoosier Folklore Society owe a debt which can never be paid for his excellent advice and for the financial support which his Bureau gave to *Hoosier Folklore*. And not finally, for there is no real end to a list of this sort, but last for the moment, the editors and the Hoosier Folklore Society must extend their thanks to Professor Stith Thompson who more than anyone else was responsible for the beginning of the society and the journal and who has been a never-ending source of advice and encouragement.

The end of *Hoosier Folklore* does not mean, however, the end of the Hoosier Folklore Society's participation in the publication of folklore from the state of Indiana. In affiliation with folklore societies from neighboring states and regions, the Hoosier Folklore Society will publish the new journal mentioned in the first paragraph of this note. *Mid-*

west Folklore, also a quarterly, will be twice the size of *Hoosier Folklore*, sixty-four pages an issue instead of thirty-two. Its subscription price will be three dollars a year, though special rates of \$2.50 will be given to societies supporting the journal.

Midwest Folklore will be subsidized by Indiana University, but it is not meant to be primarily an Indiana University publication. Because of its financial interest in the journal, Indiana University has appointed an advisory committee consisting of Dean John Ashton, Professor Stith Thompson, and Professor George Herzog. This committee has in turn appointed Professor W. Edson Richmond as the first editor. But *Midwest Folklore* will be primarily a publication of the regional folklore societies of the Midwest, each of which is being asked to appoint a regional editor whose duty it will be to be responsible for the materials appropriate to his area.

The first issue of *Midwest Folklore* will appear in March, 1951. Materials for publication should be sent to the editor (W. Edson Richmond, 716 South Park Avenue, Bloomington, Indiana) and should be typed, double-spaced, on 8½x11 paper. Footnotes should be typed separately at the end of the article, double-spaced, with a triple space between each note. The author's name preceded by the word *by* should be typed immediately beneath the title, and his full name and address should be typed at the top left hand corner of the first sheet. All manuscripts should be accompanied by (1) sufficient postage for the return of the manuscript and (2) a self-addressed government postcard on which the editor may note the receipt of the article. Notice of acceptance will normally be made within two months. All manuscripts will be read by the editor and by at least one other authority in the specific field of the manuscript. Adherence to these details will make the editor's job infinitely easier and will speed the reading of the manuscript and the work of the printer.

W. E. R.

BOOK REVIEWS

Standard Dictionary of Folklore, Mythology and Legend, Vol.

1: A-I, Maria Leach, editor; Jerome Fried, associate editor. New York: Funk and Wagnalls Company, 1939. x+531 pp. \$7.50.

The tremendous increase of interest in folklore in recent

years made inevitable the preparation of a folklore encyclopedia of which the first volume has now appeared. In the last twenty years chapters and articles on folklore in general, or on specific branches of it, have appeared in at least a dozen cooperative compilations, including surveys of art, music, literature, anthropology, history and the social sciences in general, published either in this country or in England. Many of these articles and chapters are important contributions and are a *must* for the folklore student. It is not too surprising that many of the contributors to earlier compendia are represented in the present volume though one wonders whether the writink of folklore reference articles will become as highly specialized a trade as free-lance writing for the magazines.

The distinguished group of consultants and contributors assures the purchaser of the first volume of this *Dictionary* of finding in it much that is valuable and interesting. The editor's modest statement that the work attempts to provide a cross-section of folklore but makes no claims to completeness makes the book difficult to evaluate completely; the more so since the second volume, in which we are promised an exhaustive cross index, is not yet before us.

Since we must assume that it is to the general intelligent reader rather than to the specialist that this book is directed, it is not unjust to expect that the reader will get an up-to-date summary of various folklore topics and, following good encyclopedia procedure, suggestions for further reading. Such bibliographies are richly supplied in some of the longer signed articles, utterly ignored in others. Nearly all of the brief topics give summaries of what must be esoteric information to many people but leave the reader with no suggestion on how to pursue the topic further. On many topics long, apparently staff-prepared, articles lay down the law of what is done on a particular subject in various parts of the world, but fail to give specific references that might be checked. Certainly all of these discussions are not so definitive as to preclude the necessity for further investigation either by the general reader or by the folklorist.

Although the standard set by many of the signed articles is very high, not all are of the same quality. Many are merely the result of respectable, painstaking, library research; lacking the individual flavor that comes from first-hand knowl-

edge, they become colorless and occasionally baffling compilations.

Other weaknesses, perhaps inevitable from the way in which the encyclopedia was compiled, are matters of proportion. As one example, the article on the dance is a tremendously long, condensed, complicated monograph. It is difficult to use for casual reference, and might better have appeared in elaborated form as a full-length book. Undoubtedly its inclusion has forced the elimination of many brief items that might have been of more general interest to the non-specialist.

Folklore, of course, means different things even to those who specialize in it. The editor has shown this vividly by presenting twenty-two separate definitions each prepared by a major contributor to the volume. She has attempted to make a virtue of this variety by stating that this encyclopedia "has tried to represent all schools, all methods, all theories. . . . Each contributor has been free to hold to his own convictions, enthusiasms and skepticisms." Such catholicity is admirable in theory, but baffling in practice. To give a view of the different approaches in folklore on a particular topic, one should have a balanced article which discusses all points of view. If a contributor, riding his hobby horse, is the only one to handle a particular topic, I fail to see how other folklore approaches will become known to the reader; the least one should have is a rebuttal from an enthusiast on the other side of the fence.

The book as the whole lacks a unifying spirit and tone such as one finds in the recent *Oxford Classical Dictionary*. The latter had the advantage of being a truly cooperative venture rather than an idea-book done by a commercial publisher. Since the logical organization to produce the folklore equivalent, the American Folklore Society, failed to do so, we must be grateful that the present book has so much truly satisfactory material in it. A larger budget for this volume would have allowed more expert help; I am not sure that it would have achieved a greater unity.

I have found only a few errors of fact. The name of Dr. B. A. Botkin has been omitted from the list of presidents of the American Folklore Society. Broadside ballads were not only "hawked by pedlars in the 17th century"; they continued to flourish up to the early part of the 20th century and can still occasionally be purchased. Probably what the compiler

meant was that the printing of *black letter* broadsides stopped about 1700. Many folksong scholars would deny the statement given under the brief biography of Francis James Child that no new ballads have been discovered since his compilation.

Despite the failure to supply sufficient bibliographical guides, occasional lack of balance, and some small errors in fact, the book is still the best thing that we have available and will be very useful. Perhaps some of its weaknesses can be corrected in a second edition. Interesting new material and sufficiently adequate summaries of much that is familiar only to the specialist is presented here in readable form. The book should appeal to the general reader and the student of literature and is a necessity for every folklorist. It is unquestionably a useful tool for all school and public libraries. I look forward with interest to seeing the concluding volume.

Murray State College
Murray, Kentucky

Herbert Halpert

Folksongs of Alabama, Byron Arnold. University of Alabama Press, 1950. Pp. xxii+194. \$4.50.

Mr. Arnold, until recently a member of the music faculty of the University of Alabama, collected 258 songs in scattered areas of the state in 1945. Of these, the 153 choice examples he presents make up the contents of an attractive, slender new volume, *Folksongs of Alabama*.

On the whole, Mr. Arnold's four-page preface is interesting, sympathetic, and informative. In it the compiler describes how he, a newcomer, found out about the living folksong tradition in Alabama and what methods of collecting he employed during his six-weeks campaign in 1945. His sketch of American collecting is inadequate even as a layman's background to his own activities.

In addition to its large print and generous spacing, admirable characteristics of the book include its neat, musicianly transcriptions and its emphasis on the singers. Regardless of kind, all songs obtained from each of the approximately forty-four communicants are grouped together, frequently following a biographical sketch of the singer. There are some less-admirable features. Blocks of wasted space emphasize that the book is far from "an extensive collection of Alabama folksongs," as is implied both in the introduction and by the title. Stanza variations in the music and indication of ornamentation ("feathering") are almost entirely absent. Though the

book's musical notation is drawn by hand, it is exceptionally clear and moderately free from mistakes. A number of measures are carelessly not filled with their complement of notes and rests. A few times failure of the lettered text underneath to match syllable to note confuses the reader.

The compiler well characterizes his collection as "not academic in intent." As low as his fourth criterion of inclusion (following "variety and interest," "completeness of the individual ballads or songs," and "interest of the melody as music") is "authenticity of the folksong." His bibliography, to entries in which he cross-refers many of his songs, is scanty and out-dated. No inclusions are newer than 1941. Thus Vance Randolph's four-volume *Ozark Folksongs* is not referred to; and, in spite of the fact that some of his items are in the same traditions as the oblong shaped-note hymnals, the invaluable work of George Pullen Jackson is hardly mentioned. Very few alternate titles of songs are given. Too many common, sentimental items originally fixed by print, like "Little Rosewood Casket" and "Put My Little Shoes Away," appear.

In spite of the foregoing remarks, Mr. Arnold and the Alabama Press have placed us in their debt for many really good folksongs, well-presented and tastefully packaged, from a section of the country too long dormant in folksong activity. There are eleven Child ballads (of which one, however, is only the ubiquitous commonplace from "The Lass of Roch Royal"); ten play-party songs of excellent quality with simple game directions; and pieces "of American and Alabama origin." Best of all is a group of Negro songs, mostly spirituals. From their rare and original wealth the following may be specifically mentioned: "We Gonna Have a Good Time," "Tall Angel at the Bar," "My Soul's So Happy," "If You Don't Want to Get in Trouble," and a different variant of "Ride On, King Jesus." Other interesting pieces in the book are the "Trottin' Songs," "We Whooped and We Hollered," and "A Shout" ("It is spoken instead of sung").

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George W. Boswell

Pennsylvania Songs and Legends. George Korson, editor.

Philadelphia: University of Pennsylvania Press, 1949. 474 pp. \$5.00.

A state's boundaries may contain different folklore regions,

occupational and linguistic. This book which reports on many of Pennsylvania's regions shows the colorful varieties of folklore found in the state. Each of the thirteen contributors including the editor, has written a chapter either on the folklore of one group or on one subject, and Mr. Korson, in addition, has written an introduction. If nothing but the considerable body of tall tales, legends, customs and background data had been offered, this would still be a valuable book for the folklorist; its folksongs, with 102 tunes, make the book an indispensable one.

From the folklorist's point of view probably the most significant chapter is "The British Folk Tradition" by Samuel Preston Bayard. It presents some of the folk music of the British-American tradition from a state hitherto represented chiefly by texts; and it has notes by their collector who not only has an unsurpassed personal collection but is unquestionably America's chief authority on the music of the British-American folksong tradition. Mr. Bayard first describes the historical and social background for the English-speaking settlers of Pennsylvania, mentions some of the legends and folktales, and then discusses the forces that have changed the early way of life. He points out that Pennsylvania is one of the meeting places between the two great folksong areas of English-speaking settlers in the United States: the Northeast and the South; therefore it has songs from both traditions. Mr. Bayard gives twenty-four songs with the tunes and usually comments briefly on their relation to the two folksong areas.

Next in uniqueness is the chapter "Pennsylvania German Songs," by Thomas R. Brendle and William S. Troxell. I believe this is the first time that secular songs of the so-called Pennsylvania Dutch have been published with their tunes. Some amusing songs are printed both in the dialect and in English translation. A number of the tunes given are also familiar in the English tradition. This raises the intriguing problem of whether the English or the German forms are the originals. My ignorance of the tunes of the older German folk tradition makes me unable to solve the problem.

The third chapter, "Amish Hymns as Folk Music" by J. William Frey, deals with what one might call a folk "pocket" within the Pennsylvania German linguistic folk group. The Old Order Amish, who are also found in Ohio, Indiana and

other parts of the country, as well as in Lancaster County, Pennsylvania, are set off by their religious beliefs and some dialect differences from the other Pennsylvania Germans. In the chapter Mr. Frey discusses the historical background of these people, their way of life and their kinds of religious music. Several transcriptions of hymns are given. Some were made from Alan Lomax's recordings for the Library of Congress from, as it happens, the Amish in Indiana, not in Pennsylvania.

Of the remaining chapters two are on special types of folklore: "Central Pennsylvania Legends" and "Pike County Tall Tales"; one is on the "Cornplanter Indians." None of these chapters are especially impressive. More enlightening are those on the "Conestoga Wagoners," "Canallers," "Railroaders," "Lumberjacks and Raftsmen," "Coal Miners" and "Oilmen." Each of these gives some history and description of the industry and, wherever possible, customs, songs and stories. Since several of the industries are no longer going concerns, it is easy to understand why some of the chapters offer only a limited amount of folk material.

Space forbids my analyzing all of these chapters in detail, but I want to comment on three of them. The chapter on "Lumberjacks and Raftsmen" is disappointing in that it includes few new songs and stories, being content rather to reprint from older classics such as Shoemaker's *Mountain Minstrelsy of Pennsylvania*. This reviewer knows from very casual collecting that there is a rich store of songs and stories still to be secured in the North Pennsylvania woods. On the other hand, Mr. George Korson's chapter on "Coal Miners" has some new transcriptions from phonograph records and gives an excellent picture of the importance of song in the life of the miners. The last chapter, "Folk Songs of an Industrial City," by Jacob A. Evanson, is uniquely interesting. It describes many of the kinds of songs made up in Pittsburgh by the people of the different nationalities that work there, and presents a selection of these songs.

Even those chapters which fail to include many songs do have comments which show vividly how active song—and rhyme-making was in the days when the occupations described were the core of folk communities. When folksong is part of a living tradition the bearers of that tradition are not afraid to manipulate it for personal or social ends. The folksong

tradition is not a static, semi-sacred affair as some of our folksong collectors seem to believe; instead it reflects the everyday life and interests of the people—their hopes, fears, amusements and irritations.

This book is heartily recommended to the general reader and to school teachers who are seeking background material for the study of American occupations, as well as the folklorists. We can only hope that, following the lead of this volume, Indiana and its neighboring states will some day produce books about their own folklore regions.

Murray State College
Murray, Kentucky

Herbert Halpert

The Judge Rode a Sorrel Horse, Robbins Hunter. New York: E. P. Dutton Company, 1950. 268 pages.

This pleasant and informative book, recording the development of both a city and a man from the late 1840's to a trifle beyond the turn of the century, is to be recommended to all those who enjoy this type of literature. Little of pure folklore is to be found in it, but it shows the evolution of a changing way of life during a period of more than sixty years. Nostalgic in tone, and none too smoothly written at times, it does, however, resurrect a segment of the recent past that is unknown to most readers of today.

Samuel McFadden Hunter, the author's father, was born in Cadiz, Ohio, in 1838. As a very young man he came to Newark, Ohio, which, except for a brief period, was his home until his death. He was a successful lawyer and judge and was keenly interested in politics. His life, especially in connection with his profession and family, is presented in the book. Naturally, we get a good glimpse of the author's own early life. The book should be considered as the story of a vivid and striking personality and the impact of changing times upon it. I can recommend it to all who enjoy reading accounts of an evolving way of life as new ideas and new inventions shape the person and create a new and ever-changing environment to which he must adapt himself.

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Wm. Marion Miller

Animal Folk Songs for Children, ed. with an introduction by Ruth Crawford Seeger, illustrated by Barbara Cooney. New York: Doubleday and Company, 1950. \$2.50.

When I first picked up this book, I admit to some dubiety.

Even my tremendous respect and admiration for its editor, her knowledge, and her ability, boggled somewhat at a collection of folk song based upon so arbitrary a thing as subject matter. Moreover, I did not think that any collector could gather together any interesting volume of songs about animals which would in turn be interesting to children. I was wrong. The forty-three songs in the book are all folk songs and are all of interest to children as my own young son can testify.

It is not only the actual textual material which Mrs. Seeger presents that is of importance and value in this book, however. Let me quote from her introduction:

Folk singing is devoid of platform self-consciousness and 'graces'. The singer just sings, as though by himself or among relations or neighbors. He sings in a natural singing voice, with neither undue pride nor apology for its quality. He shows no hesitation in letting his voice carry the song unaccompanied. He sings fairly fast, seldom dragging even when the words are tragic or meditative. His metrical beat (or pulse) is strong and frequent. Music is not used as a means to dramatizing the words. There is no urgent seeking for variety, no 'expression,' no slowing up at ends of stanzas or songs, no increase of decrease in loudness for special effort.

This quoting could go on, for Mrs. Seeger's introduction is worthy of quoting in full. No where else, to my knowledge, is the spirit of folksingers so completely and effectively characterized. As a consequence, this book is not only valuable to children: it has a double value—children will pore through it eagerly for the delightfulness of the songs which it contains; folklorists will prize it for its explicit and lucid description of what a folksong is and how a folksinger sings.

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W. Edson Richmond

Traditional Songs from Nova Scotia, Helen Creighton and Doreen H. Senior. Toronto: The Ryerson Press, 1950. Pp. xv/284; *Folklore of Lunenburg County, Nova Scotia*, Helen Creighton. Ottawa: National Museum of Canada (*Bulletin* No. 117, Anthropological Series No. 29), Pp. 163.

In these two collections, each with its own purpose, Miss Creighton has again demonstrated the industry and insight which have made *Songs and Ballads from Nova Scotia* (1932) a standard work in any library of folklore. Here again are the meticulous head notes, the careful annotations, and the all-pervading love of these singers which has made her such an

outstanding fieldworker. In *TSNS*, the comparative notes are more extensive after the passage of eighteen years, a tribute both to Miss Creighton's order in tracking down analogues and to the activities of other collectors (in the bibliography there are twelve collections which have appeared since 1932 plus the Archive of American Folksong in the Library of Congress. Of further importance for comparative and distributive studies are the inclusion of all variants, even fragments of two lines, each with its own record of where and by whom the song was sung. Wherever it was possible for Miss Senior to record tunes, these are also given with all their variants.

Of Child ballads there are thirty-seven, only nine of which appeared in the earlier collection. Although there has been no duplication of material in the two books, Miss Creighton has taken the opportunity to add verses which her informants have recalled, and has added one hundred non-Child ballads and songs, only a few of which appeared in other variants, in the earlier collection. Thus *TSNS*, while not as dramatic in discovering new material as was *Songs and Ballads from Nova Scotia*, contributes through its scholarly apparatus, its recording of all variant verses, and the inclusion of as many variant tunes as possible, another volume to the extensive collecting and napping that will have to be done before we can come to grip with the questions of origin, growth, and distribution of ballads and of all folklore.

In a completely different vein, Folklore of Lunenburg County attempts an intensive study of a small enclave of descendants from predominantly German stock, a group rich enough in proverbs, customs, dances, tall tales, and superstitions about witchcraft, weather, cooking, ghosts, and diseases to fill a substantial volume. Although no formal classification has been attempted, the material is listed under appropriate headings and is annotated with references to other occurrences, principally among English-speakers in North America and the British Isles. Whenever available, the quoted words of the informant are given, and in all cases there is indicated the exact location in which the material was recorded. The total of all these parts is a rich and obviously complete picture of the folklore of this ethnic group.

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Joseph Raben

MEMBERSHIP IN THE HOOSIER FOLKLORE SOCIETY

Membership in the Hoosier Folklore Society is two dollars a calendar year. This is open to individuals, schools, and libraries anywhere in the United States. Members receive **HOOSIER FOLKLORE**, a quarterly for the publication of folklore of Indiana and neighboring states. Single copies may be purchased for fifty cents each.

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Joint membership in the Hoosier Folklore Society and the American Folklore Society is available at a special rate of five dollars a year to Indiana residents. Members receive **HOOSIER FOLKLORE**, **THE JOURNAL OF AMERICAN FOLKLORE** and **MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY** as issued.

Applications for membership and membership dues for 1950 should be mailed promptly to Mrs. W. Edson Richmond, 716 South Park Avenue, Treasurer, Hoosier Folklore Society, Bloomington, Indiana.

Members are urged to secure new members for the society and to contribute manuscripts for publication.

STANDARD ABBREVIATIONS OF TITLES REFERRED TO IN NOTES AND ARTICLES

CFQ	—CALIFORNIA FOLKLORE QUARTERLY
HF	—HOOSIER FOLKLORE
HFB	—HOOSIER FOLKLORE BULLETIN
JAFL	—JOURNAL OF AMERICAN FOLKLORE
MAFS	—MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY
NYFQ	—NEW YORK FOLKLORE QUARTERLY
SFQ	—SOUTHERN FOLKLORE QUARTERLY
WF	—WESTERN FOLKLORE QUARTERLY
Type Index	—Antti Aarne and Stith Thompson, THE TYPES OF THE FOLK-TALE, Helsinki, 1928.
Motif Index	—Stith Thompson, MOTIF-INDEX OF FOLK-LITERATURE, Bloomington, Indiana, Indiana University Studies, 1932-36.
The Folktale	—Stith Thompson, THE FOLKTALE, New York, The Dryden Press, 1947.